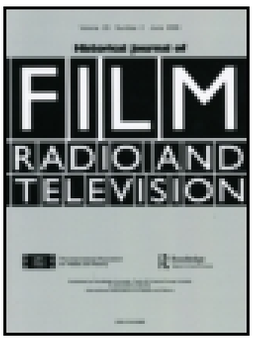

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Ron van Dopperen & Cooper C. Graham

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FIRST TO FILM: LEON H. CAVERLY AND THE U.S. MARINE CORPS IN WORLD WAR I

Ron van Dopperen and Cooper C. Graham

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On 14 June 1917, the Fifth Regiment of the U.S Marine Corps left New York. True to their reputation the Marines were in the first wave of American soldiers sailing to Europe. On board was official cameraman Leon H. Caverly. With the centennial of America's entry into World War I, Caverly's pictures take on a new significance. Months before the U.S. Government set up a policy on how to deal with pictures covering the war the Marines had already sent Caverly to Europe. He was by all accounts the first official cinematographer to film the Great War with the American forces. The story is also significant because it is so well documented. We were extremely fortunate in having found Caverly's personal papers. Reading his letters from the frontline it becomes clear what sort of challenges a cameraman had to face to film the Great War. Apart from his own account much of Caverly's work has survived. At the New Jersey Historical Society the authors located about 500 World War I pictures taken by Caverly. The History Division of the U.S. Marine Corps also kindly shared with us a collection of Caverly's photographs. In addition the authors were able to locate and identify much of his war films. All of this makes it possible to reconstruct Caverly's extraordinary experiences as a war cameraman in remarkable detail.

'A quiet, unassuming little fellow with a soft, pleasant voice and a sympathetic smile. He is the last man whom a casual observer would select as the performer of daring deeds with the camera.'[1] With these words the *Pittsburg Press* described Leon Caverly in August 1918. Judging from Caverly's own pictures taken during World War I, one can only agree. Caverly looked very much the opposite of what you

Correspondence to: Ron van Dopperen, Willem van Abcoudelaan 22, 3971 AB Driebergen, Holland. E-mail: rjvan@telfort.nl. Cooper C. Graham, 14 Hillside Road, Baltimore, MA 21210, USA. E-mail: c.graham2@att.net

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would expect of a war photographer. Here we have no tough looking cameraman, but a person who would have quickly blended into any crowd. With his heavy dark-rimmed glasses Caverly closely resembled a technician or even a bookkeeper. However, as we shall see, appearances can be deceptive (Figure 1).

Leon Hollis Caverly was born on 22 November 1884, in Dover, New Hampshire. Not much is known about his family background. Caverly said he became interested in photography at an early age and took up his first camera when he was around 15. The earliest reference found to Caverly working as a photographer in his hometown Lynn, Massachusetts, is in 1905. He presumably had his own photo studio there. Caverly married May E. Shaw in Boston in 1909, and one year later the couple had a daughter, Dorothy. Shortly before the outbreak of World War I, Caverly was working as the Boston representative and sales agent for the photographic firm of G. Gennert in New York City. Like most of his colleagues Caverly primarily was a still photographer. But when the motion picture business rapidly expanded across the country he soon learned how to crank a film camera as well.[2]

According to a number of articles in the contemporary film trade press, Caverly became a newsreel cameraman around 1914, working for Mutual Weekly and Universal Animated Weekly. Apart from his work on these first American

Figure 1. Leon Caverly in France, 1918. Courtesy U.S. Marine Corps, History Division.

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newsreels, Caverly is also credited as cameraman for the film *A Daughter of the Gods* (1916) which was directed by Herbert Brenon for the Fox Film Corporation. The movie starred Australian swimming champion, Annette Kellerman, and it was shot on location in Jamaica where huge sets were constructed. Now sadly lost, the movie should be worthwhile to watch again if only because of a controversial sequence that attracted the public interest, showing the first complete 'nude scene' in film history by a major star, which occurred during a waterfall sequence, although admittedly most of Kellerman's body was covered by her long hair. In April 1916, Caverly returned to America having finished principal photography for this film.[3] Presumably he kept in close contact with Brenon's film company because in his correspondence is a letter by Brenon that he wrote while he was hospitalized in January 1917, mentioning a new film project that he was working on, *The Eternal Sin*. Set during the Italian Renaissance, this silent costume drama was also produced by the Brenon Film Corporation and released in March 1917.

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The Marine Corps goes into the movie business

On 30 April 1917, Leon Caverly went to a recruiting station in New York City and was enrolled as a Quartermaster Sergeant in the U.S. Marine Corps Reserve. From that moment he was transferred to the Marine Corps Recruiting Publicity Bureau. This first step in his career as a war photographer would not have been possible without a professional organization like the Marine Corps behind him to back him up. As described by Robert Lindsay in his book on the history of the U.S. Marine Corps publicity efforts, America had only been in the war against Germany for three weeks but the Marine Corps was well prepared for the PR job the war demanded. [4] Taking the utmost advantage of its separate corps identity, the Publicity Bureau had everything set in place. One officer and 27 enlisted Marines managed 6 principal departments, including a press office that supplied 2,000 newspapers with suitable publicity stories on a weekly basis. With a growing demand for fresh recruits, the Marine Corps Publicity Bureau also felt the need to invest in attractive pictures showing the life of Marines and how well they were trained. And this is where Caverly came in. In order to ramp up the photographic staff of the Marine Corps Publicity Bureau, it was decided to enlist a professional photographer who could work with a still camera as well as with movie equipment.

There is some conflicting evidence on how the Marine Corps got into the movies during World War I. According to Philip Pierce in an article for the Marine Corps magazine *Leatherneck* (1973), Caverly was assigned to the Marine Corps Publicity Bureau as a recruiter. Realizing the Marines would need a good photographer when going over to France, Caverly decided to pitch this idea with his commanding officer: 'The Old Man had a straight line to Marine Corps Headquarters in Washington, and considerable influence with the Commandant, Major General George Barnett. The Major General thought highly of the Old Man. That's why he picked him to head up the Marine Corps' recruiting program. Caverly got in to see the C.O. the next morning. Two months later, on the 27th of June 1917, Quartermaster Sergeant Leon H. Caverly landed at St. Nazaire, France, with the

first detachment of U.S. Marines to enter World War I as a combat cameraman. Some of the best historical motion picture footage of that 'War to End all Wars' is credited to Leon H. Caverly' (Figure 2).[5]

Caverly no doubt discussed this idea with his commanding officer but it seems more likely the idea to send him to France came from his direct superior, Captain Ross E. Rowell, who headed the Marine Corps Publicity Bureau since September 1914. Now best remembered as a highly decorated Marine Corps aviator because of his daring exploits in Nicaragua and his command as a Major General during World War II, Rowell in 1910 was a young Marine Corps lieutenant stationed in San Francisco when he had his first film produced for recruiting purposes. When five years later the Marines landed in Haiti, Rowell made a two-reeler – *The Peacemakers* (1916) – which capitalized on the notion that the audience would see actual battle scenes of U.S. Marines in action during this campaign. According to Rowell, the film was highly successful as a promotional vehicle for recruiting. As a matter of fact, Rowell's interest in pictorial publicity for the U.S. Marine Corps shines through in many ways. He also was instrumental in producing the patriotic film *The Unbeliever* in 1918 together with the Edison Company and during World War I proudly posed for an iconic poster made by James Montgomery Flagg. Dressed in his summer khaki uniform, pistol poised and standing in front of an American flag the message reads *First in the Fight-Always Faithful. Be a U.S. Marine!* Given his personal interest in movies and boosting Marine Corps publicity with suitable pictures Rowell probably paved the way for Caverly to join the 5th Marine Regiment and sail for France.[6]

Figure 2. Marine Corps Publicity Bureau, New York, May 1917. From left to right: Captain Ross E. Rowell, Quartermaster Sergeant Leon H. Caverly and still photographer Private Lester E. T. Woodward. Signal Corps photograph from the National Archives. Courtesy Harry Kidd.

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Embarkation for France

The first surge of U.S. Marines to Europe was very much part of a makeshift operation. Secretary of War Newton Baker had announced there would be no room in the first convoy for the 5th Regiment of Marines, but not to be outdone the Marine Corps had enlisted the support of the Navy Department. Two German cruisers that had been interned in American harbors at the beginning of the war were converted for transportation duty and the newly commissioned USS *Henderson* was made ready just in time for this first sea lift. On 7 June 1917, Colonel Charles Doyen assumed command of the 5th Marine Regiment which was formed at the Philadelphia Navy Yard. Three days later Major General Commander Barnett arrived and took position on the parade ground, together with his staff. The Marines were ready to embark. There was no flag waving or cheers. But recording this historic event with his motion picture camera there was Caverly. The scene is described by Brigadier General Edwin H. Simmons in his book *Through the Wheat: The U.S. Marines in World War I*: (Figure 3)

> Across the street from the parade ground a small boy in rompers was playing with a fox terrier on the lawn of the quarters of the commander of the Marine Barracks. Major General Commander Barnett, dressed in summer khaki, field hat, and polished boots, came out of the quarters and took position on the curb. He was somewhat round shouldered, and his slight paunch pushed out of the jacket. With him was a small party of officers, including Brigadier General

Figure 3. Caverly filming the 5th Marine Regiment heading for France. Signal Corps Collection, National Archives. Courtesy Harry Kidd. The picture was probably taken in New York harbor shortly before departure on 14 June 1917.

> LeJeune and Colonel Doyen. A quartermaster sergeant [Caverly] trotted across the parade ground, set up a motion picture camera and began to crank away.
>
> At precisely 2:30 PM, Turril's 1st Battalion, 5th Regiment of Marines, in khaki and heavy marching order, came swinging down the street. The battalion's officers left the column and joined Barnett at the curb. He had a few words for them, almost inaudible, something about sending them to join Pershing's army and that they must uphold the traditions of the Corps. The battalion officers saluted and returned to the column. The battalion marched out the main gate and filed into a line of day coaches on the railroad siding. The regimental mascot, a small black goat, stuck his head out a train window and peered around with a look of mild but dignified curiosity. No colors were unfurled. No reporters or press photographers were present. No drums or bugles were sounded. The regimental band went to war with their instruments cased and rifles over their shoulders.
>
> A half-hour later Wise's 2d Battalion came down the brick-paved street and formed on the parade ground. Westcott's 3d Battalion followed. The two battalions marched off in the direction of the docks. Barnett shook hands with Doyen. The QM Sergeant stopped cranking his camera, folded its tripod, and, along with a still photographer [Private Lester E.T. Woodward], went off at the double to join the regiment as it embarked at the pier.[7]

As the Marines went off to war, Caverly was present to film the embarkation process. The convoy first was assembled in New York harbor. In the Hudson Bay, Caverly together with the rest of the staff of 5th Headquarters Company was transferred to the newly commissioned *Henderson*, and on this ship he went oversea. The *Henderson* was shrouded in fog on the Hudson Bay when the Marines started their voyage. Secrecy was of the utmost importance so the enemy would not know about the Americans coming over. As a result the Marines were kept below deck until the convoy was on the open sea. 'Everyone was intensely happy,' noted Caverly, 'for were we not the First to France which meant the First to Fight? As the sun came up and flooded the heavens with its golden glow it was a wonderful sight to see the many transports with their convoys following us in a straight line almost as far as the eye could see. Each ship directly behind the other and all belching out black smoke made a picture I shall never forget.'[8]

A regular routine of drills was established with gun practices and exercises on how to abandon ship. While in the danger zone the Marines were ordered to wear their life belts day and night, which soon proved to be essential. Caverly described how his ship was attacked by a German submarine on 26 June 1917, about 100 miles off the French coast. By zigzagging the convoy reached St. Nazaire safely. It was only when they reached the harbor that the Marines were informed they were in France. On the outskirts of St. Nazaire the soldiers spent their first 4th of July abroad. All expected to be sent to the front soon but General Pershing, commanding the American Expeditionary Force, had other plans. Many units of the 5th Marine Regiment were broken up and spread across the country for guard duties. Pershing was determined on building up a separate and strong army before going into the line and the Expeditionary Force would be under American command.

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All of this meant the Marines were loaded in freight trains and proceeded to the Gondrecourt area.

For the next three months Caverly was stationed at Menaucourt where the Marines were trained by French and British instructors. They learned how to use their bayonets, throw hand grenades and dig many miles of trenches. At first the Marines strongly objected to digging, Caverly said, until they learned by experience that digging would be their only way of surviving in the trenches. Training was completed in a small town called Damblain where Caverly spent Christmas 1917. At this stage Caverly had taken numerous pictures of the voyage across the Atlantic, the arrival in France and the first tent camps that were built for the Marines. He also photographed the French Chasseurs, a crack regiment of Alpine soldiers who served as instructors to the Americans. His first batch of pictures from France with a reference to Caverly probably was published in February 1918 in the *Marine Magazine*. These show General Charles Doyen, now a Brigadier General commanding the 4th Marine Brigade, the arrival of the Marines in their freight trains and the instruction by French officers in the use of gas masks. The article also describes some of the difficulties Caverly encountered while taking pictures of the Marines. Understandably no locations could be shot in a way that was recognizable and Caverly also mentioned the need to set up a scene well in advance, so bayonet charges could be seen in front of his camera from the appropriate distance and angle. Although these were training shots the work could be hazardous: 'So far the most dangerous situation in which Caverly has found himself was when he was taking photographs of live grenade practice. Under the sheltering branches of a thick clump of bushes he had approached the area in which grenades were bursting and was just getting to snap an explosion when something came whistling

Figure 4. Marines conduct practice firing on the rifle range, 1917. Note French Chasseurs in the background. Courtesy U.S. Marine Corps, History Division. Identified as taken by Caverly because it is also in the collection of the New Jersey Historical Society.

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Figure 5. French Chasseurs and Marines constructing a dugout, 1917. Courtesy U.S. Marine Corps, History Division. Identified as taken by Caverly because it is also in the collection of the New Jersey Historical Society.

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through space and, hitting him squarely in the seat of the trousers, threw him to the ground. Later an examination revealed that a thread and needle and a little court plaster would easily remedy the injuries. Additional grenade practice photographs, however, have been taken at a safer distance' (Figures 4 and 5).[9]

The trenches of Verdun

While the Marines were completing their training the 4th Marine Brigade was set up in October 1917 with headquarters at Damblain. The time had come to take the next step and go into frontline duty. For this purpose a sector was chosen near Verdun. The first units of the 4th Marine Brigade took over this 'Toulon' sector in the night of 17 March 1918. The name of Verdun now brings back memories of immense slaughter with over two million casualties inflicted on both sides. When the Americans entered this area their sector was located about 14 miles to the southeast of the 1916's battle site. It was a relatively quiet place then, with only an occasional artillery barrage or night raid by German storm troopers.

No man's land here was covered with shell holes but it was wide enough to keep the enemy out of sight. Inevitably however the Germans learned about their American opponents and started to test their strength. Raids increased and the Germans started dropping gas shells into the lines. The 'quiet sector' soon became quiet only in relative terms. Slowly the Marines were drawn into the bloody attrition of trench warfare.

During this period Caverly got a taste of real warfare when he entered the trenches in the Toulon sector. From this area he filed his first 'combat pictures' of American soldiers in the frontline. These all have a fixed date – 22 March 1918 – and were all taken in the 'Toulon/Troyes' sector. Once again, Caverly was in a unique position to cover the first scenes of American soldiers in the firing line at the western front. In his personal account *My Trip Over Seas* he described what it was like to enter these trenches:

> I met the commanding officer who after learning that I wanted to get photographs of the front line detailed a man to show us the sights. We started and again walked miles and miles always through trenches and finally came at the foot of a big hill. Our guide explained that the Germans were on the other side of the hill and we could even get a view of them from the top. Winding around in trenches with only the sky to be seen is not the most interesting thing in the world but as I came nearer the top I found the trenches had been shot pretty well to pieces and that in order not to be seen it was necessary on my part to crouch down while I walked.
>
> In this uncomfortable position we walked and crawled for perhaps thirty minutes. Then our guide made motions to stop which we did. He said we will soon come to openings in the trenches overlooking the Germans and if you are careful not to be seen you can even see them at work in their trenches. We again proceeded and soon came to one of the openings. Sure enough there on the side of the next hill were trenches similar if not exactly like ours but before I had a good look BANG–BANG–BANG. Now, I had already heard many such but as these three shots were presented to us personally by the Germans who had spied us while crossing the above mentioned opening I am not ashamed to say I was pretty well scared for unlike most shells exploding we knew the three bangs were fired directly at us. The rest of the trip bending down now even more than ever and dreading to hurry past the openings that came more frequently than ever kept my heart in my mouth pretty much all the time until we came back on the other and far side of the enemy trenches.
>
> My trip home lasted until midnight and I thought I would never get there. Covered with the mud I had rubbed off in going through the trenches, foot sore and weary, and all in down and out. My reward comes now that I see my pictures printed in the home papers taken during this trip and it is all worthwhile while the public at home seldom realizes the hardships and dangers of the photographer in getting these pictures.[10]

Among Caverly's pictures taken in this sector are some remarkable views. One of the most well known shots features a wounded Marine receiving first aid by Red

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Cross soldiers. This picture has been reproduced in many books and articles on World War I. Another picture shows a sentry at 4th Marine Brigade Headquarters wearing a gas mask, supposedly taken during a gas attack but possibly staged. Another intriguing photograph has the caption 'Keeping low while the bullets fly,' suggesting the picture was taken in the forward firing line near Verdun. At this stage of the war Caverly also pictured Brigadier General Doyen and his staff inspecting the Marines in the trenches (Figures 6–8).

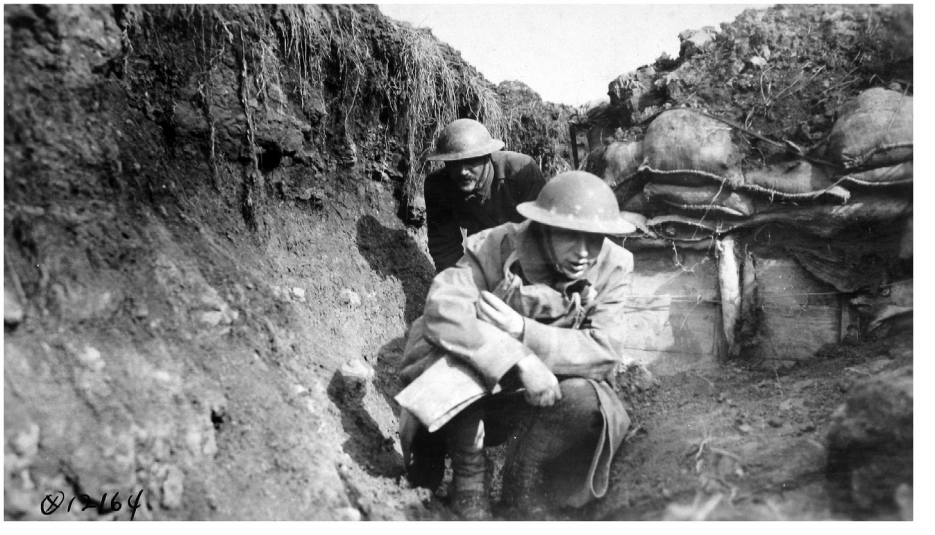

Figure 6. Keeping low while the bullets fly. U.S. Marines in trenches near Verdun, March 1918, photographed by Caverly. Signal Corps Collection, National Archives. Courtesy Harry Kidd.

Figure 7. Gas attack 4th Marine Corps Brigade Headquarters, March 1918. Taken in the Toulon sector by Caverly. Signal Corps Collection, National Archives. Courtesy Harry Kidd.

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Figure 8. Marine receiving first aid before sent to hospital. Toulon sector, France, March 1918. Photograph by Caverly from the Signal Corps Collection, National Archives. Courtesy Harry Kidd.

As noted before, although real combat pictures are extremely rare, Caverly's photographic work presents us with a full coverage of the activities by the U.S. Marines in France. After his death Caverly's relatives donated a collection of his World War I pictures to the New Jersey Historical Society, which merits additional research. The collection contains an Index that was compiled by Caverly when he accompanied the 5th Marine Regiment to Europe, covering the moment of their departure to France in June 1917 until March 1918.[11]

Shortly before his return to America in July 1919 Caverly had to give his pictures to the U.S. Signal Corps, presumably because the Signal Corps was officially designated as the sole official agency responsible for obtaining photographic coverage of America's participation in the Great War. As a result, part of his photographic work is now in the National Archives in Washington, D.C. Some of these pictures in the National Archives can be credited to Caverly. By closely comparing his list of film scenes shot during the war with the Signal Corps footage at the

Figure 9. 2nd Lt. H.F. Kelly and Private A.J. Brown, 9th Infantry Regiment, 2nd Division, who have been awarded the Croix de Guerre. Picture taken by Caverly, 6 May 1918. Signal Corps Collection, National Archives. This scene was also filmed by Caverly. Courtesy Harry Kidd.

National Archives, we also managed to identify a considerable amount of footage that was taken by Caverly. These films are in the public domain now and much of this footage can even be watched online (see Appendix 1) (Figure 9).

The Photo Index by Caverly lists 295 pictures, starting with the last roll call before leaving for France until the departure from Damblain into the trenches around Verdun. The pictures were taken primarily to compile a historical record. Many of these photographs were not intended for publication in the United States during the war, although the choice of subjects clearly reveals Caverly had a keen eye for a striking human interest story. When arriving in France the soldiers were greeted by children who covered them with flowers, no doubt a good publicity subject. The same applies for the picture with the byline: 'Marines will flirt whether at home or abroad.' There are some curious pictures on this list, like the first Zeppelin to be captured, presumably by the U.S. Marines, taken in October 1917. Caverly himself also appears in some of these pictures. Late 1917 he had his own picture taken, together with a group of French official army photographers. His camera also covered the first casualties of war. In December 1917 he photographed the funeral and burial of Private Newton, 5th Regiment, U.S. Marine Corps. A few months later, in May 1918, Caverly filed a series of notable pictures showing some of the first American soldiers of the 2nd Division, who had been awarded the Croix de Guerre for bravery during a recent raid.

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Filming the fighting front

Judging from his military personnel file Caverly's performances were greatly appreciated by his superiors.[12] Apart from a minor glitch when he was caught wearing a sloppy uniform – he was fined $44.00, – his conduct record was outstanding throughout the war. He was rated somewhat below average on 'military efficiency' which seems understandable because although he did complete basic training, Caverly was not on active duty with the soldiers in the line. No doubt motivated by these encouraging qualifications, Caverly applied for a commission as an officer in March 1918 when the 5th Marine Regiment went into the line near Verdun. His unit remained on the Verdun front until 14 May 1918, when it proceeded to an area around Vitry-le-François for open warfare training. By then the Marines had been incorporated into the 2nd Division of the American Expeditionary Force.

Turmoil was sweeping across northern France at this time. The Germans had broken the front with a big push – the Spring Offensive of 1918 – that was designed to drive the Allies' position on the western front. The English were pushed back forty miles behind the Somme, and the drive against the French was so successful that the Germans were again on the Marne and threatened to take Paris. The situation was desperate. Troops had to be rushed in to hold the line. The 2nd Division now was sent to Meaux, which was on the Marne, about 20 miles from Château-Thierry, destined to be the site of a major battle of the Marines. As his service record shows, Caverly was detached to 2nd Division Headquarters in May 1918 at the time when Paris was threatened and the Germans were on the verge of a major breakthrough on the western front.

His arrival on the scene was timely. Château-Thierry formed the tip of the German advance toward Paris. Defended by U.S. Second and Third Divisions dispatched at the behest of the French by Commander-in-Chief Pershing, the Americans launched a counter-attack on 3 June 1918 with the assistance of the French Tenth Colonial Division. In a spirited joint action they succeeded in pushing the Germans back across the Marne. In his personal account Caverly briefly mentioned he was at Château-Thierry, but unfortunately he does not give any details. A shot list recorded on a series of cards which are now at the National Archives indicates Caverly was filming with the 23rd Infantry Regiment in the area around Boubiers to the northwest of Paris on 29 May 1918. His movie camera recorded a reconnaissance party locating the advancing Germans and clearing the trenches with their grenades.[13] On 30 June 1918, during the aftermath of this American counteroffensive, Caverly's picture was taken by one of the still photographers of the 2nd Division, Corporal Daniel J. Sheehan (U.S. Signal Corps). In this picture we see Caverly looking over captured German machine guns near Château-Thierry, which again indicates he was around to witness the historic event (Figure 10).[14]

On 2 July 1918, Caverly again joined the 23rd Infantry Regiment. This time he captured a rich haul on film. In front of his movie camera over 500 German soldiers and 17 officers were taken prisoner and turned over to the French. This scene was recorded near La Ferté on the banks of the river Marne and clearly demonstrates that he was on the spot when the American Expeditionary Force began to turn the tide of war. Later that month he made a series of films of the operations by the 2nd Balloon Company in this same area, as well as the arrival of

Figure 10. Sergeant Caverly, of Second Division Marines, looking over captured German machine guns. Château-Thierry, France, 30 June 1918. Photograph taken by Corporal Daniel Sheehan. Signal Corps Collection, National Archives. Courtesy Harry Kidd.

the 9th Infantry Regiment at the front near Montgobert. Here he also filmed wounded soldiers being treated at a local field hospital. Later that summer we find Caverly in the Lorraine where the 2nd Division had taken over the quiet Marbache sector for a short respite after the bloodbath on the Marne. On 10 August 1918, Caverly filmed Japanese officers visiting the 2nd Division Staff. Against all odds we were able to retrieve this film scene. When in 1936 the U.S. Signal Corps reassembled the original World War I footage from France this film ended up in a historical compilation reel on the occupation by the American 2nd Division of the Marbache frontline sector. The movie scene of the Japanese officers visiting Caverly's unit is also listed by K. Jack Bauer in his index of World War I Signal Corps films at the National Archives in Washington, D.C.[15]

Because of censorship issues Caverly did not say much in his correspondence on how he covered the war. But somehow he managed to slip some letters through which were sent to friends and colleagues in the American film industry and some of these letters were printed in the movie trade press. These articles reveal how Caverly filmed the war under what can only be qualified as extremely difficult working conditions. To start with, most of the action took place at night or during dusk and dawn which hardly suited the cameraman. 'Lighting conditions,' Caverly wrote in a letter to his former employer Jack Cohn (Universal Animated Weekly),

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'are very bad as it is pitch dark by three thirty, and besides it rains and rains, with the result that we are knee deep in mud spelled with a capital letter. If 'War is Hell,' as Sherman said, it should be fought in the tropics to carry out the proper idea of heat. Incidentally light conditions would be greatly improved.'[16]

Another major obstacle was the cumbersome movie equipment Caverly needed to carry. He first had to prepare a scene at the front before he could roll his film. The tripod and film magazine needed to be set in place, the proper lens and exposure had to be fixed and then only was he ready to start the crank and say 'Action!' By then the action that he wanted to shoot may already have taken place. Apart from his movie camera and the heavy tripod, Caverly brought along much more that he needed for producing a good film report: extra magazines for 2,000 feet of film, all packed in separate cans, a small electric dark room lamp, several rolls of tape, a Goerz micrometer mount adjusted to take 2,3 and 6-inch lenses for long-distance work, several still cameras both a roll-film Kodak 3-A Autographic as well as a Graflex plate camera, etc. As he explained in a letter to Pell Mitchell (Gaumont News): 'Staggering along with an outfit weighing nearly a hundred pounds through trenches and across shell holes on a hot day with shells bursting around and the whine of machine gun bullets is not the most pleasant pastime in the world, still we consider it worthwhile if we get a few feet of really good stuff. It did not take me long to discover that present-day warfare is not run to suit the photographer. When ordering an attack the General does not consult the weather man, so the photographer must work under conditions as he finds them. Unlike his brother at home, the photographer at the front must do the best he can with the material at hand, so do not blame him if the results are not as good' (Figure 11).[17]

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Promotion

On 16 July 1918, Caverly received the promotion he had hoped for. He was commissioned as a Second Lieutenant in the U.S. Marine Corps but stayed on detached duty with the 2nd Division, A.E.F. The reason why he received this commission probably was his good service record with the 2nd Division. As a lieutenant he was in command of the photographic unit for the 2nd Division. The Signal Corps sent these cameramen to all divisions of the American Expeditionary Force, and they were assigned to cover the operations of a specific division with a team that made both films and still photographs. 'They have given me two assistants and a touring car and believe me, I am kept busy covering the various front units of the division,' Caverly wrote. 'I get to Paris nearly every month now and know the town almost as well as New York. It's some place, take it from me, although it is nearly deserted there being no tourists and all soldiers at the front'.[18]

Caverly was clearly proud of his new commission. He could censor his own letters now, and had considerable more freedom in his photographic work. To another letter, dated August 1, he attached a sketch that he made of himself wearing his new uniform and Sam Browne officer's belt. 'I wanted them to make me a General right off the bat but they insisted that I would first have to be a Second Lt. This I consider a long way round but you know the old saying Rome was not made in a day' (Figure 12).[19]

Figure 11. Caverly and his movie camera, 1918. Note the heavy tripod. Courtesy University of Iowa Libraries.

Through 1918 Caverly and his photographic team followed the operations of the 2nd 'Indianhead' Division which was under the command of Marine Corps Major General LeJeune. The Division first fought at Belleau Wood, then went on to win hard-fought victories at Soissons and Blanc Mont. Finally the Division participated in the Meuse-Argonne Offensive which ended any German hope for victory. Caverly in his letters does not mention his participation in these campaigns, but the shot list with movie scenes that he recorded mentions he was back on the Marne front in October 1918. Near Sommepy he filmed the military engineers building a plank road across no man's land. Thanks to 2nd Division historian Steven Girard, we received further information on Caverly's whereabouts with the 2nd Division. Girard explained: 'QM Sgt. (later 2nd Lt.) Leon H. Caverly, HQ's Co. 4th Brigade (Marine), & HQ's Co. 2nd Division, A. E. F., was there at Verdun (Toulon), The Battle of the Aisne (Belleau Wood), The Aisne-Marne Offensive (Soissons), The Defensive Sector at Marbache, The St. Mihiel Offensive, The Battle of Blanc Mont Ridge, The Meuse-Argonne Offensive, and the 3rd U.S. Army Occupation of the Koblenz Bridgehead at Koblenz, Germany in 1919. He took all

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Figure 12. Caverly's sketch as newly commissioned Lieutenant, August 1918.

of the 2nd Division, A.E.F. photographs, while they were in the French and German Theater of Operations from 1917-1919. You have to remember that as a Combat Photographer he was bouncing around all over the place within the 2nd Division, A.E.F. Area of Operations, and was busy taking photographs and recording what he saw and witnessed while in this theater.'[20]

Working close to the firing line the photographic work by Caverly and his colleagues could be very dangerous. On 28 November 1918, while staying in Belgium Caverly mentioned in one of his letters that he had lost a still cameraman who got killed in action recently during the St. Mihiel Drive. The supposed casualty of war was Corporal Daniel J. Sheehan. On 13 September 1918, at the close of the attack at St. Mihiel, Sheehan had gone with a scouting party with orders to go forward until the enemy was found. He was wounded by a piece of gas shell that exploded nearby and taken prisoner. When he regained consciousness Sheehan immediately destroyed all of his films before they could be taken by the Germans. Sheehan was sent to a POW camp in Rastatt, Germany, and released in December 1918. When he returned to his photographic unit in Paris his comrades thought they saw a ghost (Figure 13).

Steven Girard also was of great assistance to us when he shared a remarkable photograph showing Lt. Leon Caverly and his photographic team taken shortly before the Meuse-Argonne Offensive. According to the caption of this Signal Corps photograph, the picture was taken on 29 October 1918, at an airfield near Paris. The men in this picture were just about to move out to 2nd Division Headquarters at Fleville, France (Figure 14).

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Figure 13. Caverly's still photographer, Corporal Daniel J. Sheehan, on his return from Germany, January 1919. Signal Corps Collection, National Archives. Courtesy Harry Kidd.

The watch on the Rhine

When the guns fell silent on Armistice Day, the American Expeditionary Force was transformed into the Army of Occupation. The end of the Great War for Caverly personally came with great and unsuspected tragedy. In October 1918, his wife May died as a result of influenza and pneumonia, one of the many victims of the Spanish flu epidemic that ravaged across Europe and America. Unable to return home and take care of his young daughter Dorothy, he had to accept that she was given into the hands of his parents in law. According to the family there was also a controversy over religion and Caverly had to agree on having Dorothy taken care of, provided he had nothing further to do with her.[21]

On 15 December 1918, Caverly was transferred to the photographic section of the 7th Army Corps. From January until April 1919 he was in Germany with the 3rd Army Corps. He was promised another promotion as a photographic officer for the Army Corps with the rank of Captain but this commission did not come through. It was sidetracked, he said, by a recent order from the War Department forbidding any more promotions.

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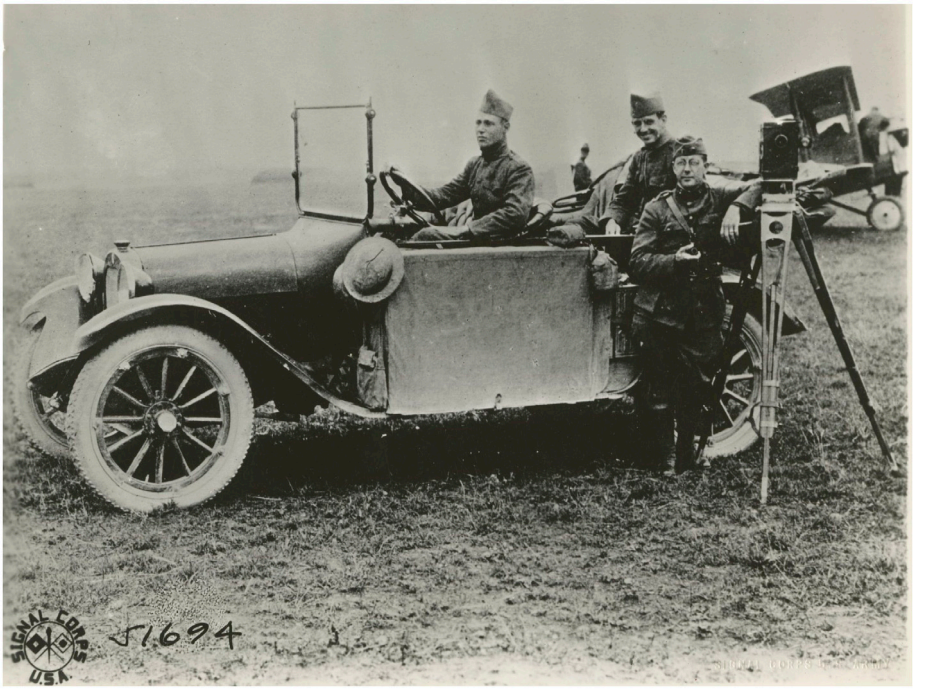

Figure 14. Caverly (right) and his photographic team, 2nd Division, A.E.F, 29 October 1918. Courtesy Steven C. Girard.

Life however in occupied Germany was pleasant enough. There was plenty of entertainment for the soldiers and for the first time in over a year Caverly enjoyed the comforts of a warm bed as well as good food and German beer. He also bought a set of German Zeiss lenses for his photographic outfit and went out hunting for war souvenirs such as German Iron Crosses that he wished to bring home and give to his friends. Caverly had enough free time to do some sightseeing as well and he made a series of photographs showing the historic castles along the Rhine Valley. In March 1919, he filmed General Pershing inspecting the 2nd Division, as well as Major General LeJeune presenting the Croix de Guerre to his men. As time went by most of the photographic units in the American Expeditionary Force were disbanded. But for Caverly – the first official cameraman to land in France – there was no way out. When he was shipped back to America he was among the last soldiers going home. He said in one of his letters that the Signal Corps had offered him a commission as a Captain to head the photographic laboratory in Washington. D.C. But this was an offer that he couldn't accept because he was still assigned to the Marine Corps and besides he wanted to wait for a better job. To amuse himself and possibly to find some distraction Caverly at this period made a funny 'gag shot.' This double exposure picture shows him filming a typical German officer drinking beer. As the photograph shows, Caverly had no problems finding a suitable cast for this photo shoot because he played all roles himself (Figure 15).

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RECRUITERS' BULLETIN [5]

Marine Movie Man Takes Double Picture Of Himself

The figure on the left is Lieut. Leon H. Caverly, U. S. M. C. The pseudo-German on the right is Leon H. Caverly. This unique, freak photo is a double exposure made by the party of the first and second part with the aid of a "still" camera and a piece of string. Lieut. Caverly is the Marine movie man, who went over with the first detachment of Devil Dogs and he is still over there filming the activities of the Corps.

Figure 15. Caverly filming himself as a German officer. Copied from *Recruiter's Bulletin*, April 1919.

While staying in Germany there were still some exciting assignments for Caverly. In May 1919, he went to Berlin for the U.S. Military Commission and made a series of pictures of Russian prisoner of war camps. There were riots and demonstrations in the streets of Berlin and Caverly was strongly advised not to wear an American uniform. While working on this assignment he also filmed the German ace, Lt. Ernst Udet, who was the highest scoring German fighter pilot to survive World War I and one of the elite pilots of the Red Baron Von Richthoven's flying circus (Figure 16).

Caverly returned to America in July 1919 shortly after the Peace Treaty of Versailles had been signed. He was considering to leave the Army but the Marine Corps came up with a proposal that made him decide to stay: a film and photo publicity assignment covering the Marines in Cuba, Haiti and the Virgin Islands. 'During the day I have a car, also a speed motor boat and as many men as I want to assist me,' he wrote in a letter from Guantanamo Bay (Cuba). 'Tennis, swimming, motor boating, turtle hunting, fishing, drinking, movies every night and horseback riding all go to make up a day's work. It sure is some post!'[22]

Compared to the western front this assignment for the Marine Corps must have been a paid holiday for Caverly and judging from his correspondence he enjoyed every minute of it. After arriving back in the United States he was honorably discharged from the Marine Corps on 21 April 1920. Caverly remained active as a photographer throughout his life. In the 1920s he worked for Newman Travel Talks, producing films and photographs across the globe. He also appears to have

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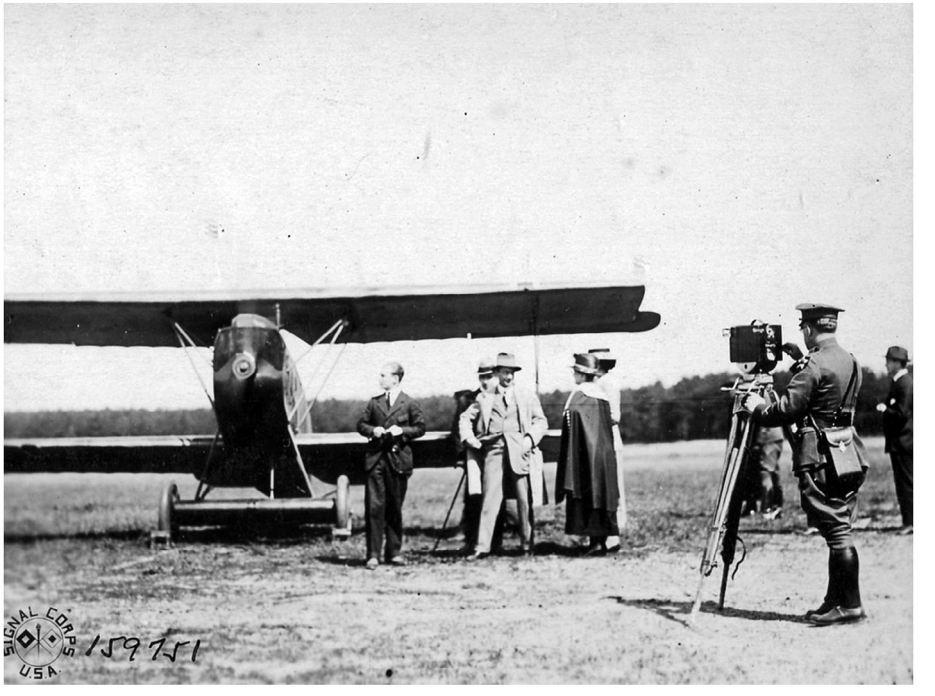

Figure 16. Caverly filming World War I ace Ernst Udet, Berlin, May 1919. Signal Corps Collection, National Archives. Courtesy Harry Kidd.

gone back briefly into the newsreels, cranking his movie camera for Pell Mitchell. Traveling remained Caverly's passion, but when he married again in 1925 he decided to stop this kind of work abroad in order to spend more time with his family. Then the Depression came and left him broke. He took up a job as a photostat operator in New York City until his retirement at 72.

Leon Caverly died in Queens, New York, on 12 December 1966. He was buried at Long Island National Cemetery in Farmingdale, New York. Caverly's legacy has survived him. As the photographic officer for the 5th Marine Regiment and the 2nd Division, Caverly contributed to several war films that are now in the National Archives, notably a three-reel compilation on the 2nd Division during the Great War, documentary footage on the arrival of the Marines in France and the activities in the Bourmont training area, as well as the occupation of the Toulon and Troyons sectors, the occupation of the Château-Thierry sector and the march of his unit into Germany. For further references on Caverly's films we have compiled a list in the Appendix 1.

A century has passed but thanks to Caverly's camera work it is still possible to imagine the actual experiences of the American soldiers who went over to Europe in 1917 and fought in the trenches. Caverly's work also is a notable tribute to the soldiers of the U.S. Marine Corps and the 2nd Division in World War I – a tribute that needs to be cherished. In a sideline of one of his letters Caverly mentions that he worked on *America's Answer* (1918), a feature film produced by the Committee on Public Information (CPI) on America's involvement in World War I. Numerous

scenes in this movie – the most successful war film made the CPI and a movie that was watched by millions of Americans – were shot by Caverly. A nine reel copy of this film is at the National Archives in Washington, D.C. Now that we know so much about the cinematographer who made this historic movie, the authors recommend a complete restoration of this remarkable war film which would also give proper credits to Leon H. Caverly, the first cameraman with the American forces in France.

Disclosure statement

No potential conflict of interest was reported by the authors.

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The authors would like to thank Harry B. Kidd for sharing his invaluable pictures by Caverly which were found at the National Archives. Specials thanks also to: Marine Corps historian Steven C. Girard, photo historian Kara C. Newcomer at the U.S. Marine Corps History Division, the staff of the University of Iowa Libraries, Dr James Amemasor of the New Jersey Historical Society and the National Personnel Records Center in St. Louis, MO. We are especially indebted to Richard H. Wiebe, who is himself working on a PhD. on World War I battle cinematography at the University of Iowa, for his generosity both in sharing his time and knowledge.

Notes

1. 'Marines are Photoed While Fighting Hun', *Pittsburgh Press*, August 16, 1918, 5.
2. 'G. Gennert in Boston', *Photo-Era*, June 1914, 323. Information on Caverly's birth, marriage and family found on www.ancestry.com.
3. 'Arrival Leon H. Caverly on SS Bowden', April 5, 1916, Ellis Island Shipping Records. For Caverly's newsreel work see also: *Moving Picture World*, July 7, 1917, 64 and *Moving Picture World*, January 12, 1918, 214. For more information on Caverly's work on *A Daughter of the Gods*, see *Moving Picture World*, July 7, 1917, 64.
4. Robert G. Lindsay, *This High Name: Public Relations in the U.S. Marine Corps* (Madison, WI: University of Wisconsin Press, 1956). The Marine Corps seems to have grasped the publicity value of pictures much sooner than the Regular U.S. Army. When the Signal Corps began covering the war in 1917 pictures were mostly produced for training and intelligence purposes.
5. Phillip N. Pierce, 'The Movie Makers', *Leatherneck,* March 1973, 28–36.
6. Robert G. Lindsay, *This High Name: Public Relations in the U.S. Marine Corps* (Madison, WI: University of Wisconsin Press, 1956), 13–14. See also: Charles P. Cushing, 'What Movies Mean to Marines', *Picture-Play Magazine,* September 1917, 52–57. Cushing was a magazine writer who worked for the Marine Corps Publicity Bureau. In 1917 he was assigned to the U.S. Signal Corps in France

where he was in charge of editing film titles and photo captions. He also wrote for *Stars & Stripes* during World War I.

7. Edward H. Simmons and Joseph H. Alexander, *Through the Wheat: The U.S. Marines in World War I* (Annapolis, MD: Naval Institute Press, 2008), 38–39.
8. Leon H. Caverly, 'My Trip Over Seas,' 1918. File Leon H. Caverly. Special Collections, courtesy University of Iowa Libraries.
9. 'Marines as "Movie Material" Prove Interesting Subjects', *Marine Magazine,* February 1918, 4–7.
10. Leon H. Caverly, 'My Trip Over Seas.'
11. 'Photographic Record of Marines in France. Photographs by Official Photographer, Quartermaster Sergeant Leon H. Caverly, U.S.M.C.' Leon H. Caverly Collection. Courtesy New Jersey Historical Society. This collection contains a large number of prints and glass slides which because of its historical significance should be digitized for conservation purposes.
12. Military Record File Leon H. Caverly (MC 207880041/RG 127). Courtesy National Personnel Records Center, St. Louis, MO.
13. Shot list of film scenes taken by Leon H. Caverly, record number 40.1/3252, dated 29 May 1918. Signal Corps Collection, National Archives, Washington, D.C. Courtesy Harry B. Kidd. This as well as all subsequent references to movie scenes shot by Caverly during the First World War are based on this series of cards.
14. The caption and date on the backside of this photograph fits with the description in the 1919 *A.E.F. Catalogue of Official War Photographs taken by the U.S. Signal Corps*, see page 194, record number 15,913.
15. K. Jack Bauer, *List of World War I Signal Corps Films/ Record Group 111* (Washington, DC: The National Archives, 1957), 10.
16. 'Caverly to Cohn from the Front', *Moving Picture World*, January 12, 1918, 214.
17. 'Difficulties of a War Cameraman', *Moving Picture World*, February 22, 1919, 1058. See also: 'An American Cameraman at the Front', *Moving Picture World*, November 17, 1917, 1018.
18. Letter Leon H. Caverly, June 20, 1918, from 'Somewhere in France'. File Leon H. Caverly. Special Collections, courtesy University of Iowa Libraries.
19. Letter Leon H. Caverly, August 1, 1918, from 'Somewhere in France'. File Leon H. Caverly. Special Collections, courtesy University of Iowa Libraries.
20. Email World War I Marine Corps Archivist and historian Steven C. Girard to author Ron van Dopperen, July 30, 2016.
21. Email Mrs. Lynn G. Hartung, Caverly's daughter, to Sid Huttner, July 25, 2005. File Leon H. Caverly. Special Collections, University of Iowa Libraries. There is an interesting note in Caverly's military record from World War I, mentioning a 'technical warrant' had been filed by an attorney acting for Caverly's wife for deserting his wife and daughter when he joined the Marine Corps. It seems the warrant was filed against Caverly as early as June 1917. Whether this was part of a formal procedure or an indication of marital problems between Caverly and his wife is not known.
22. Letter Leon H. Caverly, October 7, 1919. File Leon H. Caverly. Special Collections, courtesy University of Iowa Libraries.Appendix 1

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Appendix 1
World War I films shot by Leon H. Caverly

Source: U.S. Signal Corps Collection, National Archives, Washington, DC

Base section No. 1 (St. Nazaire), arrival and unloading of troops [1917]

National Archives Identifier:	24,941
Local Identifier:	111-H-1439
Creator(s):	Department of Defense. Department of the Army. Office of the Chief Signal Officer. 9/18/1947-2/28/1964 (Most Recent)
From:	Series: Historical Films, ca. 1914–ca. 1936 Record Group 111: Records of the Office of the Chief Signal Officer, 1860–1985

Description

A convoy nears Brest. The transport Hancock goes through the locks at St. Nazaire and docks. 5th Marines disembark. The transport Tenadores docks and 1st Div. troops disembark and march to a rest camp. French soldiers on duty at the port, are decorated. 5th Marines entrain at St. Nazaire. Shows views of the Marine Corps camp at Genicart.

Caverly probably filmed all of this footage as he was the first and only cinematographer to cover the arrival of the 5th Marines in France.

To view online: https://catalog.archives.gov/id/24941.

Second division training in third (Bourmont) training area and with French second army, July 1917–17 March 1918

National Archives Identifier:	24,800
Local Identifier:	111-H-1297
Creator(s):	Department of Defense. Department of the Army. Office of the Chief Signal Officer. 9/18/1947-2/28/1964 (Most Recent)
From:	Series: Historical Films, ca. 1914–ca. 1936 Record Group 111: Records of the Office of the Chief Signal Officer, 1860–1985

Description

Reel 1: the 5th Marines greet villagers in Gondrecourt, unload supplies, lay water pipe at camp, hold a trench-digging contest, receive award from Gen. Pershing, and parade. Shows Gen. Doyen. Reel 2: Doyen inspects the 5th at Damblain. Shows bayonet drill, preparation for a gas attack, barbed-wire defenses, gas drill, field kitchens, field switchboards and an inspection by Pershing. Reel 3: the unit is inspected by Gens. Joffre and Pershing.

As the official photographer of the 5th Marines Caverly was at Damblain when the scenes in reel 2 were taken. Many scenes showing these military training exercises have a close resemblance to pictures taken by Caverly at this stage of the war. He must have contributed to a large number of film scenes in this footage.

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Occupation of the Toulon – Troyon sectors, 17 March–13 May 1918 – 2nd division

National Archives Identifier:	24,808
Local Identifier:	111-H-1305
Creator(s):	Department of Defense. Department of the Army. Office of the Chief Signal Officer. 9/18/1947-2/28/1964 (Most Recent)
From:	Series: Historical Films, ca. 1914–ca. 1936 Record Group 111: Records of the Office of the Chief Signal Officer, 1860–1985

Description

12th F.A. units fire French 75's at Sommedieu. Shows the 6th Marines hq. and the divisional hq. at Damblain. Gen. Doyen confers with aides at Moscow. Gen. McCloskey and Allied officers inspect trenches. Marines load supplies on horses and bury Germans at Moscow. Shows hospital patients. The 1st Signal Bn. is inspected. 5th Marines leave the trenches at Moscow and, with 6th Marine units, leave the sector by truck.

Most of these films were probably taken by Caverly as he joined the 2nd Division as its official cinematographer in May 1918 and covered the operations of the 5th Marines in the Toulon/Troyons sector at this stage of the war.

To view online: https://catalog.archives.gov/id/24808.

Occupation of Chateau Thierry sector, 6 June–14 July 1918, Second division

National Archives Identifier:	24,801
Local Identifier:	111-H-1298
Creator(s):	Department of Defense. Department of the Army. Office of the Chief Signal Officer. 9/18/1947-2/28/1964 (Most Recent)
From:	Series: Historical Films, ca. 1914Record Group 111: Records of the Office of the Chief Signal Officer, 1860–1985 ca. 1936 Record Group 111: Records of the Office of the Chief Signal Officer, 1860–1985

Description

Shows the 12th F.A. in action in the Bois de Belleau. Gen. Harbord and Col. Manus McCloskey inspect prisoners guarded by 9th and 23rd Inf. 5th Marines display enemy equipment. A portable machine ship services motors, radiators, and tires. The 2nd Engrs. hold religious services. 5th and 6th Reg't Marines are decorated by Gen. Pershing and reviewed by Gens. Harbord, McAndrew, and Bundy at Château-le-Trousse. Marines leave the trenches at Montreuil and depart for rest camps. Marine officers, including Capt. K.E. Rockey, Maj. T. Holcomb, and Lt. C.B. Cates, pose.

A considerable number of scenes from this Signal Corps reel were taken by Caverly as he covered the operations of the 2nd Division on the Marne in June–July 1918. He was in this area with the 9th and 23rd Infantry Regiment on 2 July 1918, when these units captured a large group of German prisoners of war. These were probably the same prisoners that are inspected in this footage by Colonel Manus McCloskey. In addition, the scene in this reel showing the inspection of captured German machine guns has a full match with a still photograph showing Caverly on the same spot, taken on 30 June 1918, near Château-Thierry (Figure 10).

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Occupation of Marbache sector (Lorraine) 9–18 August 1918 Second division

National Archives Identifier:	24,836
Local Identifier:	111-H-1333
Creator(s):	Department of Defense. Department of the Army. Office of the Chief Signal Officer. 9/18/1947-2/28/1964 (Most Recent)
From:	Series: Historical Films, ca. 1914–ca. 1936 Record Group 111: Records of the Office of the Chief Signal Officer, 1860–1985

Description

Shows observation posts at Pont-à-Mousson. Japanese officers confer with Gen. A.J. Bowley at Marbache, visit Marine Gen. Neville at Dieulouard, and inspect 17th F.A. batteries. Gen. Liggett reviews the division at Dolcourt. Gens. Liggett and Ely and French officers decorate 2nd Div. troops at Chateau-Thierry. Marines turn in clothing at Dolcourt. The clothing is deloused in huge fumigating chambers.

This reel also has a considerable number of scenes filmed by Caverly. He was with the 2nd Division in the Marbache sector and on 10 August 1918, filmed the Japanese officers visiting the Divisional Staff.

To view online: https://catalog.archives.gov/id/24836.

The Army of occupation, 1 December 1918–1 September 1919, 2nd division

National Archives Identifier:	24,889
Local Identifier:	111-H-1387
Creator(s):	Department of Defense. Department of the Army. Office of the Chief Signal Officer. 9/18/1947-2/28/1964 (Most Recent)
From:	Series: Historical Films, ca. 1914–ca. 1936 Record Group 111: Records of the Office of the Chief Signal Officer, 1860–1985

Description

Reel 1 shows panoramic views of Lutesdorf, Ger. The 6th Marine Reg't practices assault tactics. Sentries man a post at Rossbach. Shows 2nd Div. railheads at Hettesdorf and Neuwied; debris being cleared after a train wreck; 9th Inf. troops guarding tracks; installation of telephone lines in Neuwied; 2nd Engrs. constructing stables; and 17th F.A. troops watering horses. Reel 2, 17th F.A. troops examine motors, repair and paint trucks, drive vehicles in contests, and operate tractors pulling field guns at Ehrenbreitstein. Reel 3 shows barges and ferries on the Rhine; vehicles being washed; flood scenes at Lentesdorf; Gen. Lejeune; Pershing addressing 2nd Div. officers. Lejeune greets an Indian princess and guides Y.M.C.A. workers. Navy Sec. Daniels rides in an artillery tractor, visits a Y.M.C.A. club, presents the D.S.C. to Gens. Dickman and Lejeune, reviews the 2nd Div., and watches maneuvers of the 5th Marines. Reel 4, Pershing inspects the 6th Marine Reg't, decorates 2nd Div. heroes, and reviews horses at Heddesdorf. Gens. Lejeune and Neville watch hurdle races, polo pony exhibitions, and mule-drawn artillery being set up.

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Lejeune inspects artillery show horses. Y.M.C.A. entertainers arrive in Neuwied. German women receive coal rations and shop for vegetables. Soldiers select a Christmas tree. Reel 5, Lejeune and others in the 6th Marines receive the D.S.C. from Neville and are reviewed. Pershing presents the Croix de Guerre to 3rd Brigade troops. Gens. Lejeune and Darrah present the D.S.C. to men of the 15th and 17th F.A. at Vallendar. Pershing inspects the units. 5th Marines and 6th Machine Gun Bn. troops receive the Croix de Guerre at Hausen and pass in review. Reel 6, Gen. Kilbourne decorates the 9th Inf. colors at Bendorf. Lejeune reviews the 5th Marines. Kilbourne and Lejeune watch drill exercises. Neville decorates 5th Marines; Lejeune decorates and reviews the 12th F.A.

Caverly accompanied the 2nd Division as it photographic officer into Germany from December 1918 until June 1919. He contributed to numerous scenes mentioned in these six reels. As an example, reel number 5 has footage showing a review of the 2nd Division in Vallendar, Germany, that fully matches his shot sheets during World War I and that was filmed by Caverly on 10 March 1919.

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Notes on contributors

Cooper C. Graham and **Ron van Dopperen** have collaborated on World War I film history publications since 2011. Starting with a series of articles for *Film History* journal, they co-authored *Shooting the Great War: Albert Dawson and the American Correspondent Film Company*, followed (together with James W. Castellan) by *American Cinematographers in the Great War* (2014) which was published by John Libbey and sponsored by the Pordenone Silent Film Festival. In 2016 they published an article in this journal on their discovery of historical World War I footage showing the Irish revolutionary Sir Roger Casement. Their work has also led to the restoration of Wilbur H. Durborough's 1915 feature film *On the Firing Line with the Germans* by the Library of Congress.